

VIVANTE DISSERTATION

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I argue that there is no one clear-cut victim and one culprit in a duo and these traits bleed into each other in a dynamic, edgy balance. The couple is an amalgamate of deception and honor, solitude and companionship, love and alienation, lust and innocence, struggle and obedience, resistance and submission, duplicity and honesty as yin and yang are two alternate and complementary manifestations of the cyclic order of life. Being does not unfold in the bi-dimensional black and white coordinates but within the vast complexity of infinite shades of gray.

I am very much infatuated by physics where everything happens in 4 dimensions: 3 dimensions of space and one dimension of time. Thus, I do not make objects. Any piece starts as an object but adding a time component to it makes it a living thing: it moves, and it has a sound, it breaks down and it has scars.

Talking about this work: it is sizable but not gigantic. It appears somewhat unstable as it has the language of bodies in motion, like any mythological narrative. The concoction of materials carries specific symbolism. The main building blocks are the aluminum florets which mutate between the two protagonists.

I use discarded materials - chosen materials- for their poetry of rebirth and decay resulting in mutated identities as metaphors for the human condition.

In equestrian statues, the position of the horse's legs suggested how the rider died: one leg raised means the rider died later of wounds caused in battle. One hand solidly touches the ground covered in what looks like stardust. The other hand has the softness of felt, but the gesture is brutal as it pulls the partner's hair, or maybe he does not pull the hair but the wool itself creates his hand reaching for the stars. The right hind leg has a hoof, built out of dirt, placing the character in the cycle of life (human as a working animal) and death (dust returning to the earth as it was - The Ecclesiast). The rider's legs spread and broken convey a sense of vulnerability and dependence. The belly is pregnant giving birth to seeds reminiscent of scrotums. The perpetuating ability of the character is empowering. The germinal and subliminally aggressive fleshy protuberances display small, rhythmical movements: it is the pulsation of blood, as well as the cremaster reflex as a sign of testicular health. They carry the condition of endless potential outcomes. The rider character is as powerful as the carrier, as aggressive and dominant as it is soft and tender (the caressing hand).

The characters have a Don Quixote-sque flavor, as there is something deeply heroic as well as futile as they move on the verge of both, tragedy and comedy, endearment and disgust.

The thirst for power can be their demise as the ermines spear penetrates the body. The ermines themselves eat each other because the cycle of life is not a kind one. It is ultimately about struggle and survival on the background of an unpredictable landscape.

The use of natural elements allows the environment to invade the piece by undergoing a transformation of status (the shell, the moss, the ermine furs). Human existence and social evolution are part of nature. The couple's drama develops on the landscape of the timeless rhythms of nature. The green triangle is a realm where the energy gets dissipated, but it has itself the mark of duality: movement and rest. The unpredictable pattern sustains a certain sense of tense waiting, trepidation and disappointment, followed by an after-movement visual effect when the brain still perceives motion where there is none. The cycle continues, as "in my end is my beginning"...